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Pure at Heart
Issue 01 July 2008
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Hello!

And welcome to the first ever **TWEE AS FUCK** fanzine. You might already know us as a club night- putting on the best indiepop bands, old and new, and playing all of our favourite tweepop, post-punk, '60s girl groups and riot grrrl.

Thing is, we've been itching to put together a fanzine for ages. Something you can have, hold and hold onto; that covers all the stuff we've not been able to pack into a year's worth of club nights. So, here you have it- what we at **TWEE AS FUCK** care about right this minute.

Be gentle with us: it's our first try, but we're sure you'll agree, there's an awful lot to be excited about!'.

Lots of love TAF xxx
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Theoretical Girl

Words and photo by Pavla Kopecna

Theoretical Girl aka Amy Turnnidge creates the kind of undefinable miss-a-heartbeat-pop that makes you stop dead in your tracks. Defiantly lo-fi, dreamily beautiful and kinder than a gang of grannies on a Sunday, TWEE AS FUCK has completely fallen in love with her as well as her music. Here she tells us how it all came about...

Hello Amy! Can you tell us where you're from and how it all began?
I'm from Southend-on-Sea, which is a horrible town to grow up in, because there's nothing to do. Everyone is a chav or a grunger. My mum was a classical musician, and my dad was a carpenter. My mum went to the Royal Academy of Music, and played the oboe and piano. We had music lessons from when we were really tiny. My brother had trumpet lessons, while I had piano lessons

How did you begin to make music?
It was mostly because I wanted to be different. I went to an all-girls school, where everyone seemed to want to be a clone of each other. Listening to music seemed to be a way to be different. I got into mod stuff though my dad, who used to be a mod. I discovered all his mo-town and Atlantic Soul stuff in his record collection. Around the same time the whole Britpop thing happened, and I really got into that. That's where my love of girl bands really started - Elastica and Echobelly - all the bands that it's really not cool to like now, though at the time they were amazing. So I started to teach myself the bass guitar during lunchbreaks in between GCSE lessons. And in 6th form I joined a lot of bands as a bass or a keyboard player. Soon after that I started an all girl band, whose name I won't tell you, because it's too embarrasing.

Oh please tell me?
Noooo.
Pleaaaase?
No. I wanted to call it 'The Slot Machines' and the name was even worse than that.

Was it 'The Slut Machines'?
No, it was even worse than that! And the other girls couldn't play any instruments, but I didn't think that mattered because I thought they were quite cool. I wrote the songs and played guitar and taught the other two girls to sing and play bass. We sounded a lot like Erase Errata. But then we broke up, because they wanted to start writing the songs, and I didn't want them to. I was happy for them to go off and write their own songs, but wanted to carry on creating my own lyrics.

And so Theoretical Girl, the solo artist came along?
We actually had a lot of gigs booked, and I didn't want to let people down, so I wrote a couple of songs and did some backing tracks and carried on gigging. I didn't have a name, so I called myself 'Theoretical Girl.'

How did you choose the name 'Theoretical Girl'?
One of my friends wrote some lyrics for me and one of the songs was called 'I am Theoretical Girl.' And no, it's got nothing to do with the new wave band 'Theoretical Girls.'

Where were your first gigs?
My first gig as Theoretical Girl was in a snooker hall in Stoke Newington and there were about four people there. They all sat in huge leather chairs like an evil mastermind would. I don't think they even knew there was going to be live music - they just came in for a game of snooker...

And you were performing on your own to begin with?
Yes, for a whole two years I played on my own. I fought against getting a backing band for ages, as I felt performing on my own was my niche. But a lot of people urged me to do it, so eventually I got my friend Sam to play bass and for a few months we gigged just the two of us. After that I thought I might as well do this properly and sent out some MySpace bulletins, and got Steph on drums and Rosie on guitars. Steph is still the drummer, but Rosie & Sam formed their own band (Ipso Facto), so I got a new guitarist (Kelly) and a new bass player (Julianna), which is the best combination yet.

How do you compare 'Theoretical Girl' the solo artist, and 'Theoretical Girl & The Equations' the live band?
I don't think one is better than the other. Live has more energy, but it's barer - the songs are stripped down, because you just can't do all the different layers that you can put on the recorded version.

Do you get frustrated playing live without all the layers?
A little bit. But then if the songs are good you shouldn't need all the layers and fancy frills.

I think of you as very different to most other London musicians at the moment. How would you compare yourself to other bands?
I wouldn't. That's not an arrogant thing, I just don't think it's helpful both to want to be like anyone else, or for other people to compare you to someone else and therefore categorise you as part of a scene.

Where did you find inspiration for all the texture and layering in your songs? Your recorded stuff sounds very complex...
It's complex when you look at it as a whole, but when you look at single parts, they're really simple. I think layering a lot of simple pieces together came naturally to me because I didn't know how to write a song. I just knew how to write a guitar line or a bass line, so I kept writing them and adding together until it sounded all right. It wasn't an intentional thing.

Do you think your style has changed at all since you've started?
When I started I wanted to sound a certain way, but now I don't think about that. I used to sit down and think - 'right, I want this song to sound really punky, have a synth part, and a bit of Erase Errata in it.' Now, a little melody comes into my head, and brews for a while until I know it's ready, which is when I start recording. It's like my head is a container - little bits are coming in and staying there until they are ready to be poured out.

How does the recording and mixing process work?
I did my first single with my 4-track, then upgraded to an 8-track, but I thought the result was a bit rubbish. It's not that I didn't like it sounding lo-fi, it's just that I thought it didn't do the songs justice. It was just me wanting to do everything myself, when I should have let other people who could do it better get on with it.

Do you find it hard to let go of the control over your music?
Yes, but I'm getting better at that! My last single (Another Fight Salvia/ XL) was produced by Luke Smith who used to be in Claw. He's brilliant, and if I get to do an album, he'll definitely produce that.

I love what he's done with 'I Should Have Loved You More'! Have you got more new songs or mixes coming up?
I've got lots of new songs, but it's hard finishing them all. I've got a few bits in my head, fermenting, and a few others I've recorded very roughly. You'll be able to hear them soon though, I promise! One of them is really different - no drums, or bass, just an electric guitar, acoustic guitar and vocals. I quite like the acoustic sound.

What have you got planned for Theoretical Girl & The Equations?
We're doing a tour in Germany in October. Otherwise, We all really really want to be as good as we can, we're looking at some new technology to bring in, and I'm concentrating on making someone give me an album deal! Hopefully it will happen by the end of this year. Even if no one gives me a deal, I will do it myself and give the album away.

And any highlights so far?
Probably when I played in Leipzig in a decaying 1920s cinema. It was so beautiful, you could tell it was once very grand. We played an acoustic gig and even though there were about four hundred people there, they were so quiet you could hear a penny drop. And when they applauded, it was so loud you could feel the place shaking!

www.myspace.com/iamtheoreticalgirl

The Brunettes

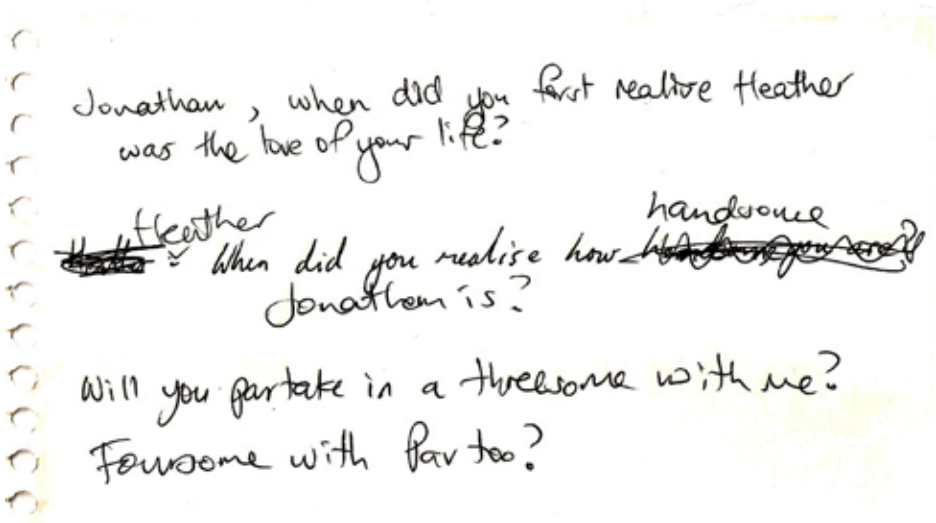
words: R & P
photo: Pavla Kopecna

We'll be honest with you. We've had a crush on The Brunettes ever since we've heard 'Mars Loves Venus', which was yonks ago now. We really wanted them to play at the All-Dayer, but they broke our hearts and left for New Zealand early. So we demanded an interview instead. As it turns out, talking to them was almost as much fun as their action-packed live shows, dance competition and all.

Jonathan Bree first met Heather Mansfield way back in 1998, when his band, the Nudie Suits, played alongside Mansfield's Yoko. "I guess I was looking for my Nancy Sinatra. Everything I was writing at the time seemed to be a duet and I knew Heather was really good, so I called her up a couple of months later and invited her over to my bedroom to sing on some of the songs." Didn't she think that was some kind of chat-up line? An indiepop 'come up and see my etchings'? "Well she thought I was really hot, so it kind of worked out," says Jonathan with a mischievous chuckle. "I really wanted to keep things professional but that only lasted for a couple of weeks. Then we were a couple.' "I still love him like a brother" deadpans Heather. Then, clocking Jonathan's face light up, "actually, no I don't. I hate him, he's a terrible person"

But The Brunettes really do seem like brother and sister, or more accurately, what they actually are - an ex-couple who've been living in each others' pockets for the last few months. Despite their relationship ending relatively quickly, there's clearly an affection between them still. They bicker, half-jokingly insult each other and keep up a background noise of low-level mutual flirting that they probably don't even notice anymore. They are, in a word, *naughty*. Indeed, while I'm at the bar they commandeer my notebook and, stifling giggles, hand it back to me on my return. Heather grins, "we've come up with some questions that we think you should ask us." I glance down. They've written the following:

- Jonathan, when did you realise that Heather was the love of your life?
- Heather, when did you realise that Jonathan was so handsome?
- Will you take part in a threesome with me?
- Or a Foursome with Pav [photographer] too?


Jonathan, when did you first realise Heather was the love of your life?
Heather
When did you realise how handsome Jonathan is?
Will you partake in a threesome with me?
Foursome with Pav too?

I redden and cough, some beer goes down the wrong way. I flip over the pages of my notebook and, avoiding all eye-contact, attempt to steer the conversation towards safer waters. Journalistic instincts be damned, this is embarrassing.

When not ripping the piss out of flustered hacks, The Brunettes have been busy. At the fag-end of a European tour to promote fantastic third album 'Structure and Cosmetics' they seem a little road weary, battle - hardened even. In fact there's a definite air of cabin fever about them today, like kids on their last day of term dreaming of the final bell. Here's Jonathan;

"Don't get me wrong I love Europe and touring this time has been slightly more comfortable than before, we've got sandwiches on the rider now. But in some cases promoters act like you're an annoyance to them even if you're bringing a hundred or so people down."

Heather continues, "London's great though - we have so many friends from home here now that it's almost like a show in New Zealand."

Indeed The Brunettes have served as a kind of training ground for Kiwi musicians with the live band having featured members of Ruby Suns and The Shocking Pinks in the past. Jonathan and

Heather also wax lyrical about anti-folkster Lawrence of Arabia and mad boffin one-man-band Connan Mockasin as people to look out for from their homeland. But talk soon turns once again to the trials of touring;

"We were in Hull, and their football team were playing some big game that evening (the Championship play-off finals) and the promoter had the game on huge screens all around the venue, when we were actually playing, That was odd." says Jonathan. "But we're just glad to reach an audience now, we can't really complain."

This is a fairly sobering thought, given that The Brunettes are actually pretty big now. Signed to Sub Pop in the US and, wait, is that really their song on the recent Hollyoaks promo?

"Yeah, that was pretty shocking. We haven't actually seen Hollyoaks but have been told it's pretty bad. Often, when we play a show, people think they don't know our stuff until they hear 'Brunettes Against Bubblegum Youth' and go "where have I heard this before" When we suggest Hollyoaks, they say "naaah..."

Did it bring in much needed cash? "We did ok out of it. I bought a couple of new stage outfits," Heather quips.

After the tour is completed The Brunettes will be straight on to recording the next (4th) album which is "basically written", but may abandon their previous method of lo-fi bedroom production. Jonathan again;

"I do want to experiment with a proper studio, for a long time the idea was an anathema to us, but the new songs seem to suggest something a bit more clean production wise. It won't be over-produced, just Brunettes songs that sound better."

Let's hope so, for The Brunettes songs are a joy. A confection of bubblegum, garage rock and indiepop with call and response girl-boy vocals that fill the heart with delight. Long may they reign.

www.myspace.com/thebrunettes

The Pains of Being Pure At Heart

words: Rory Mackie photo: Pavla Kopecna

Whilst not wishing to resort to the kind of sweaty, feverish hyperbole that characterises a certain strain of English music journalism, it's nigh-on impossible to write an introduction about the mighty Pains of Being Pure at Heart without acknowledging how utterly special a band they have become.

Responsible for two of the three best gigs I've seen this year, one half of the best split 7"s in living memory and the kind of classic indiepop noise that recalls the grand squall and skree of giants like My Bloody Valentine (early), The Wedding Present (early) and Black Tambourine, POBPAH are one of the the best bands in the world right now. Oh, and they also have the best song titles ever; 'This Love Is Fucking Right!', 'Orchard Of My Eye', 'Kurt Cobain's Cardigan', and 'Doing The Things That Wouldn't Make Your Parents Proud'. I don't even need to *hear* the songs to want to buy that record. Here the band take time out from their busy schedule of being generally super-cool and awesome to answer a few questions.

First off, take a step forward and introduce yourselves. Who are the members of the band and what do they play?
Hello! Peggy plays keyboard and sings, Kip plays guitar and sings, Alex plays bass, and Kurt drums.

How did the band come about? I read that you formed to play Peggy's birthday party. How much of a complete entity was the band then? It obviously went pretty well for you to continue and transform yourselves into the mighty POPBAH that we know today. Tell us about that process.
It's true! We formed to play Peggy's birthday party at a warehouse in Brooklyn. It was also a trick to get the Manhattan Love Suicides into canceling one of their New York shows, playing the warehouse party and becoming our friends. About 200 people showed up, we played 5 songs with 4 chords in about 10 minutes. I remember little else from that evening, except it was a lot of fun...

There seems to be a really exciting grass-roots movement of DIY bands coming out of NY/Brooklyn at the moment, I'm thinking of yourselves, The Crystal Stilts and Vivian Girls particularly. Is this an exciting time to be in a band over there? Is there a support network thing going on? Or, as a Brit, am I just hopelessly over-romanticising the whole thing and, in reality, you actually all hate each other?
You're completely right! New York is such a great place right now, so many incredible creative and remarkable groups making music. We actually share a rehearsal space with The Crystal Stilts, whose drummer, Frankie, also drums for Vivian Girls. It's all very romantic, in that we have massive band crushes on both groups. And both are absolutely fantastic and we suggest your readers develop crushes on them as well.

I was tending bar at your show at the Buffalo Bar in London, and fell in pop-love instantly. Do you have fond memories of that show? and Britain/Europe as a whole? Any good 'road' stories/highlights? Did you find the UK indiepop 'scene' similar to the one in the US?
That show at the Buffalo Bar was the best night of our lives and completely life affirming! We were really overwhelmed by the enthusiasm, the mosh pits and general amazing-ness of the audience in the UK. Everyone was singing along to our songs and dancing—we were so sad to leave, but can't wait to come back! As for tour adventures, we were kidnapped by two girls in Nottingham who called themselves "Isis and Octavia," experienced "The Gothenberg Handshake" from some Swedish friends and discovered a delicious beverage called "White Lightning." Allegedly, consuming this magical beverage makes you instantly homeless, which may be true as we were evicted from our apartment upon returning to New York...

I'm hearing The Velvet Underground, JAMC and nineties bubble-crunch bands like Black Tambourine and Henry's Dress in some of what you do. Would you say that's a fair comparision?. What other bands are you fans of or have you been influenced by?
The bands you cite (and it's flattering to even be mentioned alongside them) were exceptionally important— not in some "history of western pop" sort of way, but to people like us who loved them, eagerly bought their every record, rescued their promo posters from the junk bin at the local record store and dreamed that we were born in a different time or place to experience that world for real. As it was, it was all in our head and in our heart—-and those records became all the more emotionally resonant to our lives. We recently mixed our debut album with Archie Moore of Black Tambourine/Velocity girl, and we were in total hero worship mode (and still are). I was texting friends back home things like, "omg, Archie Moore is turning up the reverb on the floor tom now!" We also go to Linton's (Henry's Dress/Aisler's Set) coffee shop, Abraço, like it's some sort of holy pop pilgrimage - plus, the coffee is really good.

What *are* the pains of being pure at heart?
Massive love, nuclear heartbreak, feeling so alone in nowhere towns, romantic friendship, wasted summers, rebellion, nothing to do, doing it all the time. Perhaps we are perpetual teenagers...

Who are your favourite current bands/genres/party-promoters/labels?
The Crystal Stilts and Vivian Girls, of course! Also for club shows in New York "Cake Shop" is tops, though there are a lot of fantastic DIY venues in Brooklyn too. We love The Depreciation Guild, Zaza and Pants Yell and so many more. New York is a wonderful place right now. There's so much happening and everyone is supportive of one another.

What's next for the band?
We're going to Sweden! Oh, and we have our debut record coming out on Slumberland in the US and Fortuna Pop in the UK/Europe in early 2009, which means we should be coming to your side of the ocean soon.

Tell us a secret.
None of us have any tatoos...

www.myspace.com/thepainsofbeingpureatheart

Lungleg in 1994: Annie, Jade, Jane, Maureen...

lungleg

words: Elaine Tierney photo: Graham Gavin

Jane McKeown was in the mighty Lungleg- the best band you've never heard of. Back in the mid-90s, I was a massive fan, buying the records, lending the records, not getting the records back. Lungleg made the kind of fuzzy guitar, female-vocaled indie you can't help dancing round yr bedroom to. Failing miserably to get the band to re-form and play TWEE AS FUCK, we got Jane down to DJ for us in March this year, and hope to put on the first London gig by her fantastic new band, Peter Parker, this autumn. Watch this space...

We play Lungleg at Twee and it always gets a great response, but people haven't necessarily heard of you. Why do you think that is?
I would say that on the whole most folk who get in touch kinda already were aware of the band, statistically speaking maybe 70% know and the other 30% are new to it...obviously younger folk haven't a clue who we were but there's always the odd little pervert that knows all about us. We do get a lot of, 'Why haven't I heard this before?': my answer is generally 'because we weren't exactly successful'...

What was yr experience of being in the band? Towards the end, it seemed like you had lots of problems with people leaving...
I don't have a nostalgic viewpoint of being in the band because my life is the same now really: I'm doing exactly what I was doing ten or even twenty years ago 'cept with different folk. The bands that influenced lungleg are the same bands that influence what I'm doing now, although the way they influence me now is slightly different. With lungleg I really wanted us to sound like Kleenex, The Raincoats, the Fall and Joy Division (particularly the bass lines), now I'm just influenced by those bands but I don't want to sound like them in such an intense manner. I formed the band 'cos I was sick of the band I was in at the time (Snagglepuss – me and Annie plus two boys). That band had come to its wee conclusion for me and I wanted to do something more tuneful. Being in a band was the only option for me at the time and I guess it still is now. Lungleg had problems with folk leaving 'cos we were all a bunch of mad cows!! I think I've learned to be more tolerant of other people's opinions now – I was a trifle bloody minded as a young nipper – I think Maureen had a bit of a problem with that/me in general, she still does. The good thing about people leaving is that it helps the band to move on and improve: when Jade left we got Todd in to drum and he was an infinitely better drummer. Same with Maureen leaving and Philippa joining – she was a better guitarist so that made our live shows sound better...I sound like a mercenary little bitch now...

You ended up supporting some pretty exciting bands at the time: who were the most memorable?
We met a lot of amazing people because of the band: I would say The Make-Up was one of the most fortunate meetings- through them we met John Loder (owner of Southern Records) who ended up giving us a record deal. The Raincoats were lovely as well, they offered us gigs and loads of advice. Kim Gordon was very cool: we met her when we supported Free Kitten. She'd just had her wean and wasn't exactly chatty, but then we supported Sonic Youth she was lovely and apologised for her initial post-natal frostiness.

How did you feel about fanzines at the time? In London, it seemed like everyone was putting out their own 'zine. How seriously could you take geeky fourteen-year olds asking about yr influences on a school night?
I really liked the fanzines. Maureen had her own at the time called 'Bittersweet'. This was pre-www.time, so fanzines were the best way to get yer band known about the country. We used to have a PO Box for the band so folk would send us interviews and letters and we would sit and get drunk and answer all the silly questions they could throw at us. I wouldn't exactly say that any of the 'bigger' magazines like Melody Maker or NME were asking questions that were particularly straining on one's brain.

Lungleg seemed a hell of a lot more glamorous than most other indie bands. Explain...

Ooh, the sartorial elegance question. We were girls and we loved getting dressed up and smothering our faces in Rimmel. I think maybe other bands may have presumed that glamour = stupidity or something not serious, but we saw it as enhancing our band. That's why we got on so well with The Make-up: they were really into the whole aesthetic of lookin' good on stage. I think it's important for the band to have a sense of uniformity clothing wise.

And now the Glasgow question: what is it about the city that produces so many fantastic bands?
Glasgow never has and never will need to bow down to the pressure of not being 'London'. We do our own thing up here and if record companies from London want it they can come up and get it. Franz Ferdinand all still live in Glasgow, as does my brother's band, the 1990s and a whole host of others... It's really hard to pinpoint but I guess Glasgow is just a very musical wee city. I like quite a few newer bands in Glasgow too. I really love Sexy Kids (Patrick and Roxanne from The Royal We's new band) and I really like Wake the President- I think their influences are perhaps close to what me and my brother have been influenced by but the manifestation of the music is different. I also really like the 1990s – obvious I know but I do really like that band, probably better than the Yummy Fur...

Yr brother, John, was in the Yummy Fur and is currently in the 1990s. Is there any sibling rivalry with you as musicians?
It's the best thing having a brother that makes music: he encouraged me from the very start to make music and I doubt I would have got there without him. We both know that we'll give a frank, no holds barred detailed analysis on each other's music. Sometimes when we've not lived in the same city then we've got into certain bands or genres that the other might not be so interested in: he got into Fairport Convention a while back, but they're just not really my cup of tea... I would say that we both like the same music, films, food, animals (cats and bears) and people...is this getting creepy yet?

I've always found it interesting that lungleg put out releases on some very well respected US indies- Kill Rock Stars and Vesuvius, the split single with The Make-Up on Southern. Why do you think this was?
Those labels were simply the labels that offered to put out our records. Vesuvius were our friends who set up that label primarily to put out our bands (Yummy Fur, lungleg, Sally Skull, Melody Dog, Reid, Starstruck). Southern Records signed us 'cos we got on so well with John Loder from spending time on tour with him and The Make-Up. We didn't even know John owned a record company. We used to get him pisssed on whiskey and make him stay up all night and I guess he just thought we were fun so he wanted to help us. KRS came about, I guess, because of the vague riot grrrl connection thing... none of the labels influenced our sound though, they all got what we gave them and that was the end of discussion!!!

It says on the lungleg myspace that 'you always respected the riot grrl thing but always liked a good tune': have you found yrself being pigeonholed because you've happened to be in bands that were all or mostly female musicians?
It used to annoy me more when I was in lungleg, now it just irks me slightly 'cos it's so lazy to lump all girls bands into one bloody big feminist genre. My experience of riot grrrl was not what I would consider good: the fans were great; I did like what that scene did to inspire young girls to have the courage to make music or write about it; but I felt that a lot of the girls from the bands were pretty cold and stand-offish. Although, when I got sent that riot grrl book that's just come out I did wish that I'd joined in a bit more so that we could have got a bigger mention in the book... damnation!!

At TWEE AS FUCK, we're really enjoying the first Peter Parker demos... tell us more about them.
We've just played our first gig and I think it went well: we enjoyed it immensely. I've been told it does sound kinda lungleggy but it's got more dimensions than lungleg and much better singing due to Roz being totally brilliant...

How did you get the current the line up together? I know you had a few problems finding a drummer...?
Me and Roz met in a kitchen at a party about a year ago and decided to start a band. She loved lungleg and I was slightly drunk and/or possibly tripping on mushroom tea so it seemed like a fantastic idea. We started writing songs at mine, then she suggested we get her friend Jeremy to join us. My brother suggested Tori (our drummer): he just went on and on at me to get him in the band even when we had a drummer. Fortunately he didn't work out and we now have the perfect band.

What are yr plans for the future and who would like to work with?
I want to play as many gigs as possible and keep writing: we only have five songs at the moment. I would be happy to release a 7" right this very minute if someone offers us the chance! I think my brother is really lucky to be working with Bernard Butler: I definitely wouldn't say no to him. I really like the production on that Long Blondes song, Century... not sure who did that but it was a very good idea.

Finally, I remember reading an interview in a fanzine where yr top tip for surviving a 'large night' was to line the stomach with a pint of milk first. Do you have any more handy hints for our readers...?
I doubt I'd have encouraged that for I find mulk to be slightly vulgar to drink in its virginal state. I would encourage drinkin' and consuming as many drugs as is humanly possible then crawling home, passing out, waking up, ordering takeaway food, forgetting to switch your door buzzer on thus never actually receiving the food then passing out again...Amen

photo courtesy of Vivian Girls

VIVIAN GIRLS

words: Rory Mackie and Pavla Kopecna

It's astonishing that Brooklyn's Vivian Girls have only been in existence for just over a year. They seem so fully-formed, so perfect that it would be less surprising to learn that they'd been beamed down from a giant orbiting noise-pop satellite, manned by the ghosts of The Shop Assistants. Not that they're altogether comfortable with lazy C-86 comparisons, as guitarist and singer Cassie is at pains to point out; "Actually, those bands were hardly an influence at all, even though we are into them. Our initial roots were in punk and most of our primary influences are bands like the Wipers and Dead Moon and Flying Nun bands like the Clean, even though we might sound nothing like them. Of course, girl groups like the Shirelles and the Shangri-las had a huge impact on us. One of my personal biggest influences in songwriting is Burt Bacharach." And they're not named after the Comet Gain Song either - Frankie's mom's middle name is Vivian. Cassie, Frankie and Katy met through "hanging out at Frankie's old house, this loft called 'The Orphanage". Every weekend we would go to brunch at this little Mexican place called Acapulco. One of these times, Frankie asked me if I wanted to start a band and I said sure! So she wrote down my number on a tortilla with a Sharpie and we had our first practice the next week." Katy came in before too long to play bass and the girls began to write songs together: "I write maybe half the songs and for the rest Frankie will usually bring in a bass part and then we'll work off of that. We definitely have a part of writing every song though and we all sing in them too." Cassie explains.

It was only two months later that Vivian Girls played their first show (13th May 2007) and barely a year since they're at the helm at what seems to be a revival of the DIY music scene in New York. There appears to be a communal feel to it, with bands sharing practise space and show bills, and in the case of Vivian Girls and Crystal Stilts - a drummer. Cassie affirms: "It *is* a really exciting time to be a band in Brooklyn! Everyone is really stoked on each other and it's great having all your friends around to make and listen to music with. We always have so much fun playing DIY shows in Brooklyn. I think a collective favourite was when we played this house called the Silent Barn in May. It's this really cool space and all of our friends were there and it was just so much fun! Otherwise we play a lot of shows at a warehouse space Death by Audio (our favourite venue) and The Cake Shop in Manhattan." Vivian Girls are hoping to tour UK & Europe in Spring 2009 - yay! In the meantime...

Tell us a joke.
What did the egg say to the boiling water?
"Sorry if I can't get hard, I just got laid!"
Tell us a secret.
Katy & Cassie are constantly making "that's what she said" jokes.
Most Spinal Tap moment:
Lots of bruises and blisters. One time Cassie cut her finger a little at the beginning of a set and bled all over her guitar. It was awesome.

www.myspace.com/viviangirlsnyc

A summer wasting....

Photography: Pavla Kopecna
Fashion: Vanessa Roberts

Photographer's Assistant: Mikey Quinn, Hair: Sarah Palmer, Make-up: Sofia Bermudez, Models: Alice, Carly, Finn, James, Julian, Laurel, Rosie

Jackists: Appletree, Beyond Retro, Ophelia Fancy, Pop Boutique, PPQ, Shanei La Mar, The Shop

A MORNING IN THE ALLOTMENT
Part one

Our Lips Are Sealed.

written and drawn by finn kidd

Pat
Pat
Pat Pat
Pat
you know Edwin, I feel good about the world today maybe things are finally looking up for me.
I know exactly how you feel Monet, theres definately something in the air. of course a bit of sunshine never hurts.

EEEEEEE
HA HA HA HA HA HA HA HA HA HA
holy Shit
scuttle
scuttle
scuttle

How To Make A Rosette

by Elaine Tierney

To make a TWEE AS FUCK rosette, you will need:

* 3 x squares of brightly coloured felt (John Lewis has the widest selection of colours and patterns)
* a pen or pencil
* glue (Prit Stick, PVA, fabric glue anything goes really)
* scissors
* 1 x TWEE AS FUCK flyer OR a ruler
* 1 x small roll of sellotape
* 1 pin for pinning yr rosette on
* the patience of a saint

Step 1:
Use a pen or pencil to draw around the roll of sellotape. This is the large circle of yr rosette. Now, taking a different colour felt, use the inner circle of the roll of sellotape, and draw another, smaller circle. This is yr small felt circle. Finally, take yr TWEE AS FUCK flyer (or a small ruler) and draw two thin rectangles on yr last square of felt. These legs should be 2cm wide and approximately 9cm long.

Step 2:
Take yr scissors and cut out the small felt circle, the large felt circle and yr rosettes legs. Don't forget to pink yr legs by cutting out a small inverted triangle from the bottom of each leg.

Step 3:
Glue yr rosette together: the small felt circle should be stuck on the large circle, as close to the centre as you can get it. As for the legs, put a small blob of glue on the top of each leg (i.e. the end you haven't pinked), and stick them to the back of the large felt circle. Make sure to press down good and hard, as this will make the glue stick properly. Leave until the glue has completely dried.

Step 4:
Its now time to put on yr very own TWEE AS FUCK rosette. Pin it to yr favourite frock or cardigan. Make shapes in the mirror. Swagger. Feel a big smug. Go out. Yeah!

(Turn the page for photos illustrating the process)

Photos by Christina Petrie

Some things to make a low-fi music video...

by nicola probert
www.nicolaprobert.com

A super 8 camera

get people around who know the artist / band and help you direct them and make them feel comfortable

go in with a strong list of shots you need (and then change them all when new things come up)

Film

try and find the shots of the artist / band that really sum them up

Scissors

buy everyone some coffee and snacks, it can be a long day!

A good record

don't forget to keep letting the band know if what they are doing is working or should change

get people you know and trust around to look after make-up and styling: it's important they look right and the colours of the clothing etc are correct with the treatment

Ink

give yourself lots of time to edit and colour correct: this is very important

An idea

hope the band like it as much as you do

Seven Sevens

Seven 7"s we can't get enough of...

Comet Gain: Love Without Lies (What's Your Rupture 7")
OK so you're at the church, or the bathroom, or whatever. This comes on and the beat pushes your head back, back, back. Voices steal your heart. Musical orgasm. People, many people are staring but who cares? The chorus has whisked you away to a kind of heaven where everyone realises that Comet Gain are the best band ever and New York, London, Glasgow and Gothenburg are connected by a funicular. PK

Liechtenstein: Apathy (Fraction 7")
Simply beautiful. Like a cross between Dolly Mixture's Dilly Dally Dolly and the best song The Shop Assistants never wrote. I'd been worrying that Liechtenstein would find it difficult to follow the nigh-on perfect Stalking Skills but this is equally good (if very different), a gorgeous janglepop lullaby that burrows its way into your heart and claims squattersrights. RM

The Pains of Being Pure At Heart: Come Saturday (Slumberland split 7")
A slightly more polished follow-up to their debut EP, this has lost none of the lo-fi jangles and honey-pop lyrics that make POBPAH so delicious to listen to while gaining in tempo and punch. We're already counting the days till we can hear the album. PK

Theoretical Girl: Nursery Academy (Pure Groove Loves 7")
A Tokyo Police Club cover, but never mind that - this still sounds like a classic Theoretical Girl song and we love it. Hauntingly beautiful vocals, layered instruments and deceptively simple melodies interweave to create genre-defying music that isn't afraid to suggest that life isn't clear-cut. Best listened to whilst pondering life and sipping tea... PK

Summer Cats: Lonely Planet (Cloudberry 7")
The English summer looks over almost before it's begun, so bag yourself a shot of Antipodean warmth courtesy of Summer Cats. Sunshine pop with a heart of pure bubblegum this is classic, catchy indiepop that bodes great things both for the band and Cloudberry's switch to 7'' releases. RM

Vivian Girls: Wild Eyes. (Plays With Dolls 7")
A short, sweet burst of the kind of ramshackle noise-pop that The Shop Assistants made look so easy back in them carefree days of yore. File next to Liechtenstein in the Amazing New Girl Groups section of your record collection. Or, if you're less of a geek than I am, simply play it really loud and leap around your living room for one-and-three-quarter minutes of undiluted joy. RM

Zoey van Goey, Sweethearts in Disguise (Say Dirty / Lucky Number Nine Records 7")
Less instantly memorable than last year's Foxtrot Vandals, but put Sweethearts in Disguise on repeat and you'll be hooked. Sensitive arrangements showcase Kim Moore's lovely vocal; while the extended instrumental at the end has more than a touch of the fantastic My Latest Novel. ET

Three x Five

The soundtrack to our summer...

Elaine:

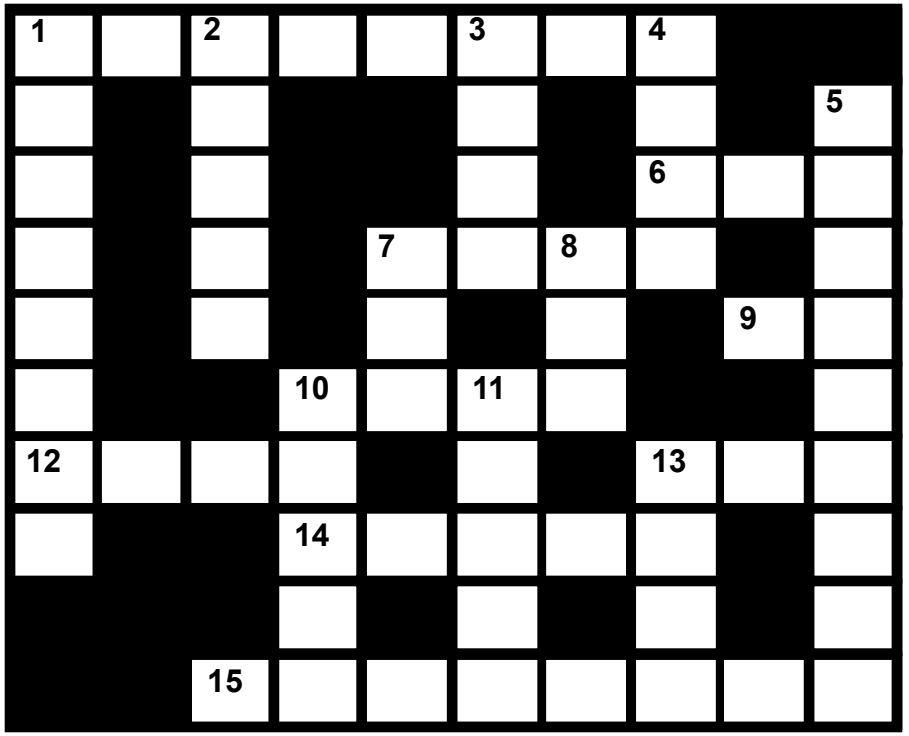
Sexy Kids: Sisters are Forever
The Cannanes: Cardboard
Beat Happening: I Let Him Get To Me
Zoey van Goey: Sweethearts in Disguise
The Slits: Ping Pong Affair

Pavla:

Comet Gain: Love Without Lies
Orange Juice: Blokes on 45
Love Is All: Busy Doing Nothing
The Pains of Being Pure At Heart: Doing The Things That Wouldn't Make Your Parents Proud
Theoretical Girl: Nursery Academy

Jude Georges:

The Desert Wolves: Love Scattered Lives
Afternoon Naps: Orange Paw
Summer Cats: Lonely Planet
Vivian Girls: Wild Eyes
The Rosaries: Rainbow II



Pop crossword by Rory Mackie

ACROSS

1 & 5 down. Glasgow indiepop band formed in 1996. (5,3,9)
6 "The Daughters of ..." all-girl 60s garage rock band formed in Chicago. (3)
7 Gladys Knight's backing band. (3)
9 "Hey .." 2008 James LP. (2)
10 The name of this fanzine. (4)
12 The Bunnymen's drum machine.(4)
13 "...The Snakes Crinkle Their Heads To Death" 1986 LP by Felt. (3)
14 1993 single by Teenage Fanclub. (5)
15 The LP that 14 across was taken from. (8)

DOWN

1 Siouxsie's band. (8)
2 "The Mighty ..... Drops" Wolverhampton indiepop band formed in 1985. (5)
3 "Throw .... Off The Bridge" 1992 single by Black Tambourine. (4)
4 "How .... It Feel To Be Loved" Indiepop clubnight and record label that released compilation LP 'The Kids at the Club' in 2006. (4)
5 See 1 across.
7 "Biff Bang ..." indiepop band formed in 1983 by Alan McGee. (3)
8 London noise band formed in 2003.(3)
10 "..... Song" synthpop band formed in 1984 by William Orbit. (5)
11 "Box ....." Pavement song featured on the 1993 LP "Westing" (By Musket and Sextant). (5)
13 1960s pyschedelic garage-rock band fronted by Arhtur Lee. (4)

All-dayer Running Order

3.00pm- 3.50: DJs (Wunderkammer)

3.50 - 4.20: THE MAI 68S

4.20 - 4.35: DJs (Jude Georges)

4.35 - 5.05: THE MARGARETS

5.05 - 5.30: DJS (Jude Georges)

5.30 - 6.00: MONO TAXI

6.00 - 6.20: DJS (Broken Hearts)

6.20 - 6.50: LITTLE MY

6.50 - 7.10: DJs (Broken Hearts)

7.10 - 7.45: ESIOTROT

7.45 - 8.05: DJs (Hot Girl Photographers)

8.05 - 8.45: THE BOBBY MCGEE'S

8.45 - 9.00: SKIP THEATRE

9.00 - 9.20: DJs (Hot Girl Photographers)

9.20 - 9.55: HATCHAM SOCIAL

9.55 - 10.15: DJs (Waks Records)

10.15 - 11.00: THEORETICAL GIRL

11.00 - 11.15: DJs (Waks Records)

11.15 - 12.00: COMET GAIN

12.00 - 1.00: DJs (Olly Parker)

1.00 - 2.00am: DJs (Jude Georges)

£6/5 flyer or concs

TWEE as F**K

Friday 8th August
Buffalo Bar
259 Upper St. N1
9pm - 4am

LIVE:

BEARSUIT

HOTPANTS ROMANCE

The Winter Club

DJs: ROCKER (THE FLATMATES)

JUDE SEORGE

Hot Girl Photo graphers

wake the president

www.myspace.com/tweeasfucknight
www.wegottickets.com/event/32176